

HAVE you ever considered how the emotion which dominates you for a moment finds expression in your every feature and in every action of your body? It does. And if you were to separately photograph the different parts of your body while influenced by an emotion, you would detect the closest resemblance between them all. The bearing of the whole body would be in perfect accord with the expression of the mouth and the eyes. The position of the foot would correspond with the pose of the head. The hands and the arms would which would properly indicate the particular emotion. In short, the posture of the whole body and of every part of it is always in harmony with the emotion which momentarily controls it.

The actress, of course, makes a study of the emotions and their portrayal. It is her life work. But the great emotions must exist in her before she can give them adequate expression. Perhaps after she has felt her part, she may learn to mechanically portray the feelings which at

at all. In fact, the seed never rises above the earth.

When a photograph to illustrate "Conversation" was being taken, the artist, Langphere, of Glasgow, who entered into the spirit of the idea, suggested that if it were possible he should like to depict in his photograph such an expression that one would at once feel that a conversation was taking place. Naturally, to effect that result I had but to retain for a moment the expression of the feeling that then permeated me. I was conversing. He stood at his camera and the picture was taken.

Now, here is a foot which you can see at a glance is very positive. Determination is depicted in it very plainly, but when the picture of that foot was taken

Ha! The Great Secret Is Out at Last!

Miss Loie Fuller Dissects Herself and Tells Us How Even the Little Toes Help to Make a Great Actress.

son." That you might resist them, do not doubt—and that's the reason they are saying "Please." And the mouth which you have called "appeal"—does it not plainly second the expression of the eyes? And this demonstrates that the same feeling influenced both, and so it is, any part of us that expresses anything speaks for itself and itself alone.

Now look at the photograph termed "Timidity." Would you believe that one little, plain toe could so plainly say "I am afraid?"

And now we will speak of an entire face. Take one which you have declared is "very happy." Subtract any of its features, cover any part of it, and still not

MAKES THE BLIND SEE.

A Boston Man Has Just Completed a Wonderful Sight Giving Apparatus.

Following in the line of experiments conducted by a Russian scientist, R. A. Reardon, superintendent of the printing office of the Perkins School for the Blind, in Boston, has devised an apparatus by which he claims the blind can actually see.

This device, like the one referred to, acts on the principle of varying the strength of an electric current by means of selenium substitute for an eye. This element, it is well known, varies in electrical resistance with the amount of light falling upon it, and thus varies the current strength in any circuit of which it forms a part. A little practice readily enables a blind person, it is claimed, to substitute the sense of touch for that of sight and to distinguish the approach of persons or large, conspicuous objects by its aid.

Mr. Reardon's device consists of a layer of non-conducting material, such as vulcanized rubber, in front of which is an oval of the element, selenium, supported on a metallic grid and provided with a rim of metal. The selenium is covered by a glass lens. The whole device is not more than an eighth of an inch in thickness.



acted her. But feel she must. Otherwise we can make others feel?

I don't think that an actress can dissect and analyze a great whole, as a surgeon does his subjects. The expression of her is more like the growing of some of ure's work—like a plant or a tree. It begins with the seed or the feeling that is in her. And then it grows and until it is complete as a whole. You

In my mind, there are many who are the seed or talent, which, through instances, may never find expression

the same positiveness was expressed in every feature of my face and in every part of my body. To get an expression of that positive determination the artist might just as well have selected my eyes, or my mouth, or my shoulders, but he wanted a foot—and he got it.

In other words, these photographs are photographs of expressions—not things.

Now, take this mouth, which expresses firmness. You, of course, have frequently heard people say this one or that one has an exceedingly firm mouth. This is quite true, and I am very certain that these people really feel their firmness. They are

firm—firm in their judgments and firm in their convictions, and they show it. But let me tell you that the weakest mouth can be sometimes very firm—that is, when the feeling permeates the whole body.

Now observe just for a moment the mouth which expresses self-satisfaction. Have you never noticed two people talking together on the street, and while you could not hear a word in passing, you could

plainly tell by the expression of their hands and their gestures that one was paying compliments to the other, and that the other, perhaps in perfect repose, was bearing the most satisfied expression?

Of course, you have all noticed the professional beggar—perhaps the greatest actor in the world. He knows his part and he plays it well—so well, in fact, that it is difficult to detect the fraud. But must we not at one time have known and felt the want and the suffering which he so cleverly depicts on his face?

Observe closely some of these detached photographs. Look for a moment at these hands clasped above the staff. Without anything more do they not represent the bowed head beneath?

Take a pair of eyes marked "persua-

the remaining features say as plainly as the whole, "I am happy?"

Let me tell you a little plan and then tell me whether the result of the experiment is not one of the most entertaining ways to kill time and yet learn a good deal.

Take my advice, observe these things as you go. It requires no time—not much thought—only a little attention. And in one hour in a Broadway car, if you wish, you will read more than you dream of, in the faces, the hands and the arms of the people who sit motionless around you.

The current of electricity passing normally in the circuit is supplied by a small dry cell carried in the vest pocket. This current is carried to the head of the person using the instrument, according to the disposition of the circuit made by the inventor, and is passed through a metallic conducting path, made to conform to the shape of the head, through the artificial eye before described, and back again to the battery, thus completing the circuit.

Mr. Reardon claims, however, that the variations of electric current thus produced affect the brain of a blind person.

FORSAKEN